

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Artists Using Science and Technology

Ylem Newsletter
Vol. 15, No. 1 January 1995



Wave Form Generator, kinetic sculpture by Norman Tuck. Tuck will speak at the January Ylem Forum (see page 3).

REFLECTIONS BEHIND THE MIRROR

by Sarah Jackson

Born in Detroit in 1924, Sarah Jackson has lived since the age of 32 in Canada. Her work has been the subject of a film by the National Film Board of Canada. She is a sculptor in both bronze and styrofoam, a book artist and copier artist. Many of her works explore the suffering, the joy, the humor of our human condition. Her large styrofoam semi-figurative sculptures seem to defy gravity, like the free spirits we all imagine ourselves to be. In *Finding Herself* she explores personal transformation on the copy machine.

Finding Herself

Much do I wonder
At the music of meditation
My maskstretching
Force
The cell divides
Glimpsing the driving nucleus
Changing inner faces
Evolve
Myself dividing
Through past glories
I am Sheba
From desert heat
My totem of
Subliminal memories
Flowering
I am found

I treat copier art as a metaphor. With the appearance of new digital color copiers, artists are developing a unique language quite distinct from other fine arts printing techniques. Computer artists generate their images electronically and then decide on whatever means to finalize the ends (video, photography, and so on). Copier artists concentrate on the "hard copy" as being integrated into the totality of their personal expression by controlling symbolism, colors, scale, textures and papers.

My work evolves through two stages:

I create an "original," whether singly or in series, on the Sharp CZ5000 digital color copier. On the final level, I develop scale, color, details with a Xerox 5775. To me, this is comparable to bronze casting from a maquette.

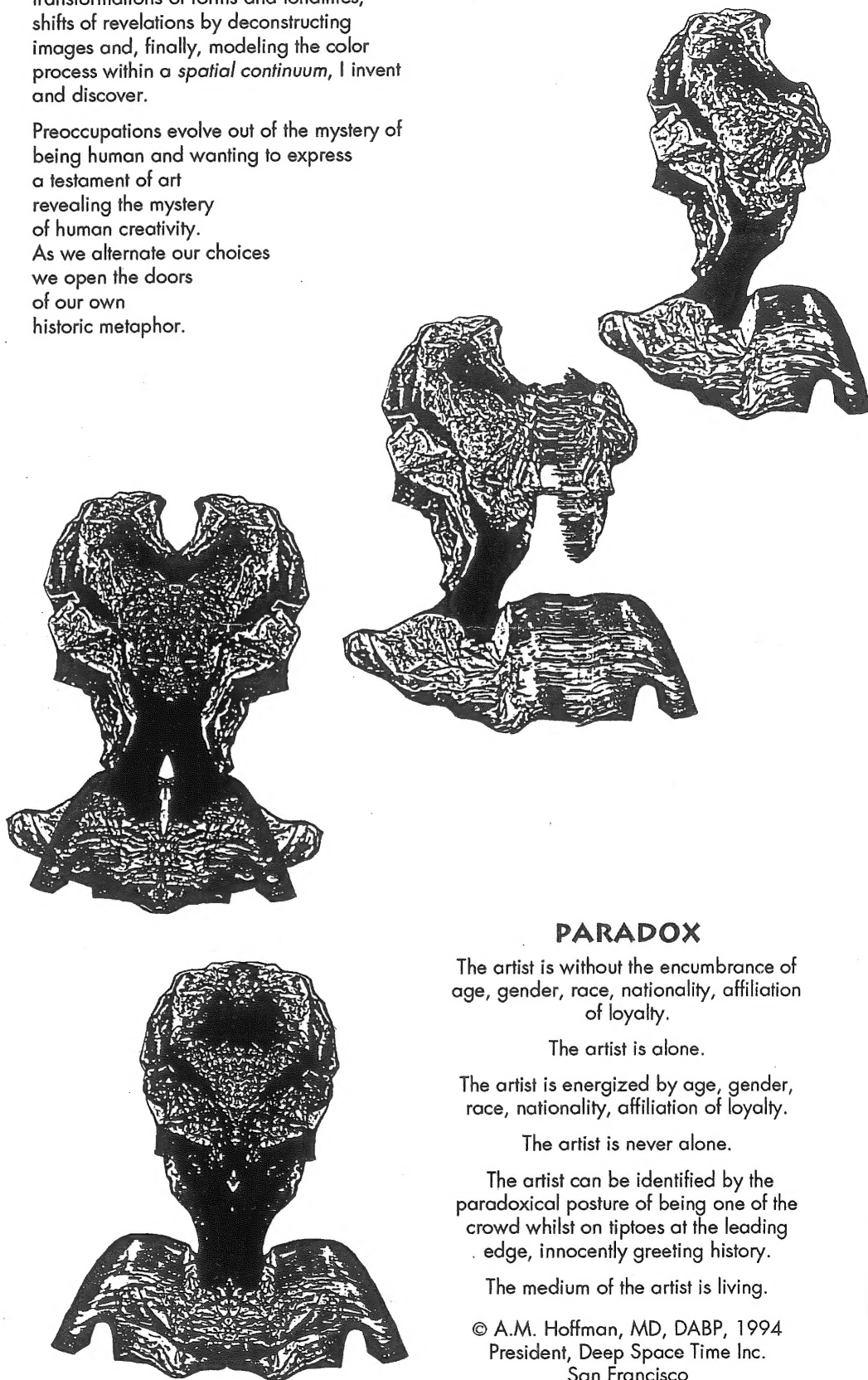
Creating with this medium as an immediate physical involvement obsesses

me. From the intimacy of small formats to enlarged murals, pixel-built color tones, transformations of forms and tonalities, shifts of revelations by deconstructing images and, finally, modeling the color process within a *spatial continuum*, I invent and discover.

Preoccupations evolve out of the mystery of being human and wanting to express a testament of art revealing the mystery of human creativity.

As we alternate our choices we open the doors of our own historic metaphor.

On this page: *Finding Herself*, copier art by Sarah Jackson



PARADOX

The artist is without the encumbrance of age, gender, race, nationality, affiliation of loyalty.

The artist is alone.

The artist is energized by age, gender, race, nationality, affiliation of loyalty.

The artist is never alone.

The artist can be identified by the paradoxical posture of being one of the crowd whilst on tiptoes at the leading edge, innocently greeting history.

The medium of the artist is living.

© A.M. Hoffman, MD, DABP, 1994
President, Deep Space Time Inc.
San Francisco

"THE ART OF SURPRISE"

**Wednesday, January 4
7:30 pm**

**McBean Theater
The Exploratorium
3601 Lyon St., San Francisco
Contact: Trudy Myrrh Reagan,
415-856-9593**

David G. Stork: Anamorphic Art and Photography: Visual Surprises from Distorted and Undistorted Images. Anamorphic art consists of distorted images, whose warped shapes are reformed by means of a cylindrical mirror, conical mirror, or when viewed along a slant. Stork will review the history of anamorphic art and its basic optics. He will conclude with a presentation of modern examples and anamorphic photographs produced optically or via computer by Stork himself. Dr. David G. Stork is Chief Scientist at the Ricoh California Research Center as well as Consulting Associate Professor of Electrical Engineering at Stanford. He is a co-author of *Seeing the Light: Optics in Nature, Photography, Color, Vision and Holography* (Wiley, 1986), available at the Exploratorium Bookstore.

The second half of the program will be a joint meeting with the Robotics Society and will feature two speakers:

Norman Tuck explains his *Art Machines*. These are purposefully purposeless intricately impractical interactive devices that incorporate objects like lemons and bowling balls to illustrate principles of physics. "I love the element of surprise," Tuck says. "It's very hard to achieve. It's a contradiction of sorts, but I aim for my pieces to constantly do so. Take *Random Clockwork*. It's one of my favorites because on its way to keeping time, it never does the same thing twice.... As a child I was attracted to moving things. It made me proud and happy when I discovered that I could build my own moving toys. It still does."

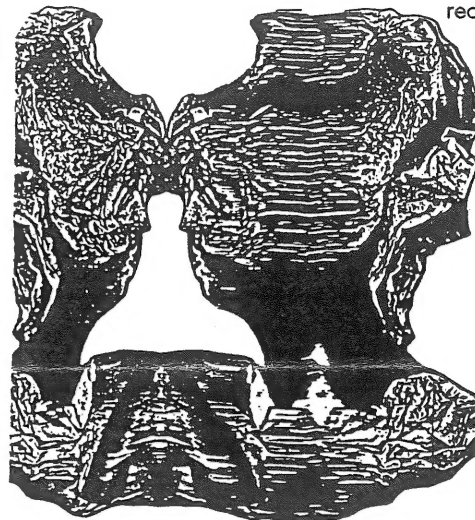
His big exhibit of gizmos at the Exploratorium will be over by the time we have our forum. If possible, make a special trip to see it by January 2.

Dennis Boyle: Bringing the Art of Invention to Kids Who Need It. After teaching the class Experiences in Visual Thinking to engineers at Stanford, Boyle decided to introduce it to budding grade-school inventors in a poor neighborhood. Their contraptions for the contest, "The Return to Planet X," will be shown. Boyle is assistant professor of engineering at Stanford and a designer for IDEO Product Development in Palo Alto. He is the designer of Apple Dual-Doc. and historian of the Visual Thinking movement pioneered by Robert McKim.

Plus: a surprise!

As always, free and open to the public. Wheelchair accessible.

Finding Herself,
copier art by
Sarah Jackson



Coming Soon! Group Health Rates for Ylem Members

Look for details in the next *Ylem Newsletter* about how to obtain low group rates for health insurance. Ylem now has a group membership with Media Alliance in San Francisco. This arts organization has arranged for low rates to two health maintenance organizations (HMOs) and two dental plans through Alliance Group Medical. For you as an Ylem member to participate, you need to be near one of the facilities of the HMO. You pay a one-time enrollment \$10 fee. Alliance Group Medical will handle the paperwork of enrolling you in one of the health plans. Sondra Slade, who has been a member of Kaiser through Media Alliance for some time, was kind enough to learn how we could do this. The February-March newsletter will have more information, but you may call Sondra at Synapse Productions if you have further questions: 415-826-8644.

by Trudy Myrrh Reagan

Our newsletter plans for 1995 are to publish double issues in the even-numbered months. This will allow us to treat topics in the depth they deserve. The first of these will be the eagerly awaited "Art Online" February-March issue, edited by Kali Grosberg. It will coincide with the March Forum on the same subject, organized by Ylem President Beverly Reiser. If you don't receive a newsletter February 1st, *don't worry!* The February-March issue will arrive in late February. By

then you will have also received your annual *Directory*. We are also going online. Text-only versions of the newsletter plus a

monthly calendar update are available for only \$20. Contact Beverly Reiser, beverly@rdiom.com.

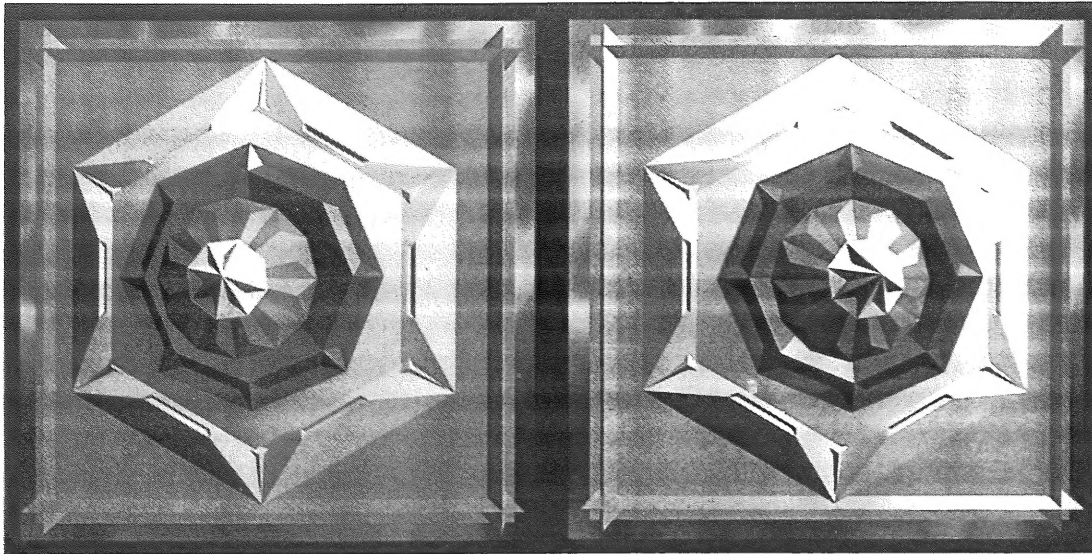
In the meantime, Trudy Myrrh Reagan prepared this issue in order to

rush you news of the delightful Ylem Forum described on this page. It is Trudy's farewell as editor and layout person.

Our publishing efforts are growing and becoming more professional. To pay honoraria to our editor and our graphic designer, Helen Carter King is giving a matching grant of \$500. Your contribution to Ylem will be doubled if given before March 15, 1995. Yes! Ylem is a non-profit 501(c)3 organization, and contributions are tax-deductible. Please make checks to "Ylem—contribution" and send to Ylem, PO Box 749, Orinda, CA 94563. Helen Carter King is a poet and longtime benefactor of Ylem.

We are adding a health plan benefit to members (described at left), developing exhibit opportunities for members in 1995, and some get-togethers. People interested in working on the new committees to plan exhibits and events can call Trudy at 415-856-9593. In all these ways, we are expanding what we can do for you, our loyal members.

YLEM GALAXY DARR



Moonbase Six by Roger Ferragallo. 2' X 4' section from 10' X 40' stereo mural (aluminum tiles by Northern Engraving, Inc). View with crossed eyes. See Exhibits.

Events

January 4-7 MacWorld Expo

Some conference panels are of interest to artists. These include VR in Sci/tech, Internetworking, Animation How-tos, Multimedia in Museums. Conference fee: \$150. To see only the exhibit hall of new products, admission is \$40 *cash only*. Held at: **Moscone Center, 3rd St. and Howard, San Francisco; info, 617-361-3941**

January 4, 7:30 pm Ylem Forum: The Art of Surprise

Details on page 3.

January 6, 8 pm-2 am Digital Be-in 7

A production of Verbum that coincides with MacWorld Expo. Dance to the Media Band, see demos and new arts. Light show by Glenn McKay. Appearing in person: Marimba Pacifica, Timothy Leary, Allen Cohen, Todd Rundgruen, Muruga and Cybertribe, and Ylem member Vincent John Vincent. Tickets \$25 at the door, \$15 with MacWorld discount. Held at Maritime Hall, 450 Harrison, San Francisco. Info: Verbum, Inc., PO Box 189, Cardiff, CA 92007; 619-944-9977

January 22 - March 12, 1-3pm Internet Workshops

Sunday afternoons. Internet orientations that include introductions for the uninitiated, such as how to hook up from home; an introduction to tools such as Turbo Gopher, Mosaic, and Telnet; a "what's there?" of electronic publishing and local bulletin boards; as well as updates on the national debate around an

"information superhighway" versus a web of decentralized "blue highways." **McBean Theater, The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307**

January 29, 1-3 pm Internet Publishing Workshop

"The Internet: Gutenberg Revisited—A How-to of Electronic Publishing" with Dennis Woo. From *Hotwired* to the electronic zine, learn what publications are online. Learn how to turn your desktop into a virtual printing press. Part of *Multimedia Playground '95*, workshop is free with admission to the museum (but it's first-come, first-served). **McBean Theater, The Exploratorium, 3601 Lyon St., San Francisco; 415-561-0361**

February 1 - March 8, 7:30 pm The History of the Future

Wednesday evenings. Explore the "brave new worlds" of the 20th century as depicted in World's Fairs, science fiction writing, industrial film, scholarly debate, engineer's blueprints, and everyday pop culture. Celebrate the 50th anniversary of the computer. **McBean Theater, The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307**

February 3 Gala No More Lies in 95

Roast the Biggest Liars Party. Inspired by the release of book The Truth About Lying, by Ylem member Gini Scott (with accompanying country album). Participants are invited to dress up as their favorite liars; bring objects representing past lies; and join in roasts of prodigious liars, skits involving lying,

ceremonial destructions of past lies, etc. Artists are invited to display artwork, videos, films and multimedia on this theme. A press party will be held on February 1. To attend, either/both event, call 510-530-1489; to participate or for more info, call: 510-530-3460

February 4 - March 11
Rewiring Community
Saturday afternoons. Examine how new communities are being forged, familiar communities are being reshaped, and how democratic access is

being addressed. **McBean Theater, The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307**

February 5-11
Multimedia Computing and Networking
Part of IS&T/SPIE Symposium on Electronic Imaging: Science & Technology, San Jose Convention Center, San Jose, California. For registration or additional information, please contact SPIE, P.O. Box 10, Bellingham, WA 98225, USA 206-676-3290; fax 647-1445; spie@spie.org

February 10-11
Governor's Conference on the Arts VI
Completely devoted to Arts and Technology! A lot of big names like George Coates and John Perry Barlow, many of whom are Ylem's friends, have been invited to present work and ideas. This is important recognition of the electronic arts! Fee, \$200. **Register before Feb. 3rd.** Make checks to CALAA. Held at the Convention Center in Santa Clara. **California Assembly of Local Arts Agencies, 870 Market #714, San Francisco, CA 94102; info: Lindsay Shields, 310-393-6160 or Gloria or Penny at California Arts Council, 916-227-2577 or -2550.**

February 23-25
Electronic Publishing Expo (Philadelphia)
At Pennsylvania Convention Center, Philadelphia. Trade show, seminars. **Advanstar Expositions, 7500 Old Oak Blvd., Cleveland, OH 44130; 216-826-2878; 800-331-5706**

All events and exhibits are in the San Francisco Bay Area except where noted. Is your event or exhibit listed here?

Exhibits

January 9–30

Roger Ferragallo and Mary Ann Merker-Benton

In this two-person show, Ylem member Roger Ferragallo displays his recent stereo digital paintings. Northern Engraving, Inc. is now using Ferragallo's 3D designs for 10' X 40' murals. (Picture on page 4). **Hours:** 10 am–4 pm. **Reception:** Jan. 13, 5–7 pm. **Canessa Gallery, 708 Montgomery St., San Francisco, CA 94111; 415-296-9029**

January 16 – February 10

Photographic Constructions by Les Barta

Ylem artist Les Barta's recent computer photoconstructions, thematically titled "We Are How We See." **Photography Gallery at Ithaca College, Ithaca, NY 14850-7251; 607-274-3088**

January 21 – March 12

Multimedia Playground '95

The Arts and Music Plug into the World Wide Electronic Community. Virtual Reality, Internet, World Wide Web and CD-ROM and their impact on the arts. Geography is no longer a boundary. Virtual environments include: *CitySpace*, a virtual city-model built collaboratively by kids across the Internet. *Menagerie*, An immersive environment inhabited by virtual animals that interact with the user. *Telematic*: two geographically separated *Vision* participants sit on identical sofas, watching themselves interacting with each other on television, create their own TV show. **Artist Festival/Reception January 21, 2–5 pm, McBean Theater.** There is public access to the Internet featuring the World Wide Web. Regular tours will be conducted. Exploratorium Artist Larry Andrews will use the multimedia playground to experiment with new technologies and involve Exploratorium visitors in this process. Digital Salad Bar: A beginners' area continuously staffed with Explainers. Museum admission: adults \$8.50; students, seniors \$6.50; first Wed. night free. **The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307**

Through January 29

Engaging Optics (Hastings-on-Hudson, NY)

Contemporary kaleidoscope show includes a "virtual kaleidoscope" by Ylem member Flash Light. A joystick controls the "optics." **Gallery, Municipal Building on Maple St., Hastings-on-Hudson, NY 10706; 914-478-4144**

Through January 31

Art in the Urban Landscape

Six artists creating public art works in San Francisco. Sponsored by the Capp Street

Project and the Wallace Alexander Gerbode Foundation. DIWA Arts will install an LED sign in a restaurant window between 5th and 6th streets on January 7, 1995. The sign will contain excerpts from interviews with Filipino-Americans at the airport and in the Mint Mall relating to their cross-cultural experiences. **Filipinas Restaurant in the Mint Mall, 953 Mission St., San Francisco, CA**

February 1 – May 31

Alan Rath's Robot Ballet

This kinetic wall sculpture, to be installed late next spring, will be composed of two 5-foot-long computer-controlled mechanical arms that will move smoothly and gracefully in concert with each other. **United Airlines terminal, San Francisco International Airport, San Francisco**

Through February 28

Action Experimental Art, Part 2

A diverse collection of new media co-curated by Joel Slayton, Cadre Institute, San Jose State University and the Holmes Gallery. Includes several Ylem artists. The closing reception for Governor's Conference on the Arts (see above) happens here **Saturday, Feb. 11, 7:30 pm**, with performance and interactive art. **Holmes Fine Art Gallery, 89 S. 1st St., San Jose, CA 95113; 408-971-9100; fax - 9191**

Through March 10

Two Artists—Ten Prints

Features two artists, Dewey Reid and Joe Stamberg, who use IRIS prints and computer technology in producing their work. **The Digital Pond, 50 Minna St., San Francisco, 415-495-7663**

Private Collection Unveiled

Ylem member Dave Archer's electric painting studio now open by appointment. **Dave Archer Studios, P.O. Box 150180, San Rafael, CA 94915-0180; 800-457-2196**

Opportunities

Deadline January 10

Time-Based Computer Artist Sought

University of Maryland Assistant/Associate Professor, tenure track. Starts August 17, 1995. MFA or equivalent, extensive background in computer animation, and strong exhibition record required. Also desirable: previous university teaching, interest in integrating computer animation with film & video, experience with multi-media. Send cover letter, resume, tapes and other visual material, 3 letters of reference, SASE to: **Prof. David Yager, Visual Arts Department, Fine Arts Bldg. #111, University of Maryland Baltimore County, Baltimore, MD 21228**

Deadline January 13

INET '95 Preliminary Call for Papers (Honolulu, Hawaii)

Internet Society's 1995 International Networking Conference, INET '95, focuses on worldwide issues of Internet networking. Goal of conference is to bring together people developing and implementing Internet networks, technologies, applications, and policies worldwide for infrastructure development. Contact: **inet-program@interop.com**. Developing Country Workshop: **workshop-info@isoc.org**. To attend, send email to: **workshop-apply@isoc.org**. Abstracts in plain ASCII text should be submitted to: **inet-submission@interop.com**

Deadline January 15

Art in General

Video Screening Series. All kinds of work are welcome. Send VHS tape, résumé/statement (w/descriptions of works for curated programs), SASmail to: **Future Programs, Video Screening Series, Art in General, 79 Walker St., New York, NY 10013; 212-219-0473**

Deadline Through

Independent Television Service

Looking for independent producers' proposals for public TV programming. **Independent Television Service, 190 5th St. E., St. Paul, MN 55101**

Deadline January 15

ISEA Deadline Extended

Send for new prospectus for International Symposium on Electronic Art (ISEA), which is more complete and easier to read. Email to address below and leave your snail mail address. Note: Proposals for papers and exhibits materials should arrive by deadline. **isea95@er.uqam.ca**

Deadline January 16

Humboldt International Film Festival

Media include: animation, documentary, films incorporating special effects, experimental films, work by emerging film artists. Super-8, 16mm, maximum 60 min., completed in last 3 years. \$30/submission. \$2,000 awards. Deadline Jan. 16 for video dubs, Feb. 1 for prescreening in film format. **Humboldt International Film Festival, Theatre Arts Dept., Humboldt State Univ., Arcata, CA 95521; 707-826-4113; fax -5494**

Deadline January 25

Digital/Digitally Mediated

2D work involving digital manipulation, ready to hang; 3-dimensional work, hand delivered only. \$10 for up to 4 slides. SASE to: "Digital," **Eddie Rhodes Art Gallery, Contra**

Costa College, 2600 Mission Bell Dr., San Pablo, CA 94806; 510-237-3323; fax -3324

Deadline January 27

LVMH Science For Art Prize

Louis Vuitton—Moët Hennessy (LVMH) have announced a call for entries for the 1995 Science for Art Prize. The 1995 theme is "Play of Light and Matter." For works exploring and understanding the interaction of light and matter. A Science Prize and an Art Prize will each be awarded 100,000 French Francs. For prospectus, contact: **LVMH Science For Art Prize, 2 Park Ave., #1830, New York, NY 10016; fax 212-340-7620**

Deadline January 31

1995 Richard Kelly Grant

Open to people 35 or younger working in the U.S., Canada, and Mexico creating work utilizing innovative applications of light. \$500—\$1,500. Work from completed to conceptual stages accepted. **Holly Bernard, Illuminating Engineering Society of North America, 120 Wall St., 17th fl., New York, NY 10005; 212-248-5000, ext. 118**

Deadline February 1

14th Annual Video Shorts

Noncommercial works, maximum 6 min. \$20/entry, \$10/each additional entry on same cassette. Cash awards. **Video Shorts, P.O. Box 20369, Seattle, WA 98102; 202-325-8449**

Deadline February 1

Digital Photography '95

Photo-derived work using computer-image processing, window-matted in 11" x 14", 16" x 20", or 20" x 24" neutral mats. \$500+ awards. SASE to: **Digital Photography '95, Peoria Art Guild, 1831 N. Knoxville Ave., Peoria, IL 61603; 309-685-7522**

Deadline February 7

"Information Superhighway" Exhibit

All media, including multimedia. Seeking work representative of current artistic/interpretational trends in the art use of computers and information technology. Jurors: Peter Frank, author, and Ylem member Partic Price, an authority on computer-based art. SASE to: **Downey Museum of Art, 10419 Rives Ave., Downey, CA 90241; 310-861-0419**

Deadline February 15

Djerassi Resident Artists Program

1–7 month residencies to 50 artists in all media, especially environmental and experimental art. Djerassi is on 600 acres in the Santa Cruz Mountains. Room and board, studio/workplace. **Djerassi Resident Artists Program, 2325 Bear Gulch Rd., Woodside, CA 94062; 415-851-8395; fax 747-0105**

Deadline May 1

Competition for Free Equipment

Gerard Research, Inc., a California manufacturer of laser cutters, will award equipment to artists whose projects are judged best for exploiting possible uses of it. Gerard's new plotter/cutter models combine affordability with user-friendly design for CAD-operated vinyl cutting. (Also for pen drawings on 24" wide paper and other media). These machines can cut art images out of colored, self-adhesive vinyl films and layer these images onto any surface using techniques similar to those used for sign-making. Film comes in more than 50 colors and is translucent. Ideal for tile and patchwork designs, complicated flat patterns, layers of patterns, murals, illuminated art. Gerard's Art Projects Division believes this can become a new art medium. Fax your project ideas and resume to: **Gerard Research, Inc., Art Projects Division, 916-275-5320**

Dead-Artist

Dead-Artist Desert Trailer-Park offers scholarships and studio space for qualifying applicants. **bbrace@netcom.com**

Seeking Author on Art on WWW

Wave is a cyberspace magazine a la *Wired* published in Dutch that seeks a story on how the net is changing artistic practices, featuring some Art WWW's etc... It should be art accessible to a larger public. Contact Editor Michel Bauwens: **Michel.Bauwens@dm.rs.ch**

Deadline ASAP

Weber State University (Ogden, UT)

Seeking graphic designer in the Continuing Ed. and Community Services Dept. 12-month full-time position. Macintosh design production. Experience in publication design required. Send letter of application incl. salary history; résumé; names, phone numbers of 3 professional references; 3 examples of current work; SASE to: **Human Resource Dept., Weber State Univ., Ogden, UT 84408-0106**

Needs/Offerings

1993 & 1994 SIGGRAPH Visual Proceedings

Leonardo/ISAST is pleased to offer you the 1993 & 1994 *SIGGRAPH Visual Proceedings*. \$50 each. Supply is limited. The SIGGRAPH Art Shows exhibit important work in the high-tech arts field. SIGGRAPH has recently established an Art Task Force under Executive Committee Member Bonnie Mitchell. We urge all interested individuals to contact her to help develop plans to address the concerns of artists exhibiting at SIGGRAPH and to maintain the excellent standards in the annual show. Send payment to: **The MIT Press, 55 Hayward St., Cambridge, MA 02142-1399; 617-253-2889; fax 258-6779**

Bay Area Video Coalition

BAVC is the nation's largest media-arts center dedicated to promoting the use of video and new technologies in the nonprofit sector. BAVC encourages hands-on technical learning of state-of-the-art equipment and acts as a shared resource of equipment and information for community-based organizations and artists. Send for course catalog and facilities list to: **Bay Area Video Coalition, 1111 17th St., San Francisco, CA 94107; 415-361-3282**

Be Published in Ylem

Did you realize that the Ylem Newsletter is archived by the Library of Congress, San Francisco Museum of Modern Art, The Getty Center and several university libraries? It is important to both you and our readership for Ylem to receive interesting images and short articles about your artwork. Submission guidelines and address are found on page 10. If possible, please send your work both as hard copy and on disk.

CD-ROM—15 Years of Ars Electronica

Including more than 4 hours of digitized video, animations, performances and interviews. Runs on Macintosh with System 7 with 8 MB available RAM. Price: 560 Austrian Schillings. Available at: **Brucknerhaus Linz, tel. ++43(732)7612-271; fax -350; and at the ORF, tel. ++43(732)6900-267; fax -270**

Computers for Schools

Pacific Bell is providing funding for a major statewide effort to dramatically increase the number of computers in California classrooms. Donated equipment will be refurbished in vocational programs at California community colleges. Call to discover the designated Pacific Bell locations where you can drop off your donated equipment. **Detwiler Foundation, 800-939-6000**

Cybercafe Voice Mail System

A Phone-Based Interactive Radio Station. Voice-mail systems are normally an annoyance to the caller. We hope we can reverse this and have some fun in the name of art. It is possible to call in, listen to messages left by other people, and then leave one yourself if you feel inspired. **Call 44 71 209 3093 now!heath@cybercafe.org http://www.cybercafe.org/art/**

Drexel University Workshops 1995 (Philadelphia)

Drexel offers workshops in desktop publishing, computer imaging, presentation graphics and computer animation. Send for course schedule to: **Drexel University, 228 Main Building, Philadelphia, PA 19104**

FineArt Forum Email Digest

An electronic arts calendar and resource list specializing in electronic arts. To subscribe: email to: fineart_request@gu.edu.au with the message: SUB FINEART first-name last-name. World Wide Web URL: Australia (Note Change!!): http://www.gu.edu.au/gart/fineart_online/home.html; USA: http://www.msstate.edu/Fineart_Online/home.html

How to Get NetScope

This software makes it pleasant to browse the WWW. The most recent beta version, Mosaic Netscape 0.9b, is available via anonymous FTP from the following locations: <file://ftp.mcom.com/netscape>; <file://gatekeeper.dec.com/pub/net/infosys/Mosaic-Comm> <file://ark.cc.ukans.edu/Netscape>; <file://ftp.meer.net/Netscape>; <file://doc.ic.ac.uk/packages/Netscape>; <file://archie.au/pub/misc/netscape>; <file://ftp.cica.indiana.edu/pub/pc/win3/winsoc/nscap09.zip> (PC only); <file://mac.archive.umich.edu/mac> (Mac only)

Impressionist Paintings Exhibition Online

The WebLouvre is proud to announce the (re)opening of the its "Famous Paintings" exhibit, entirely reworked, online since August 1, 1994: <http://mistral.enst.fr/~pioch/louvre/> Some people can't manage to type all of this correctly. This URL will bring you to the subject index, from which you select the WebLouvre: <http://mistral.enst.fr/>

Ircam WWW Service

Ircam is a French research and education center in acoustics and music. Its WWW server is now accessible on the Internet. It is, for the time being, only in French. The URL for Ircam's WWW server is: <http://www.ircam.fr>

ISEA 94 Proceedings Online

To order copies of the ISEA 94 Catalog (ed. Minna Tarkka; 224 pages in color, with essays, art projects and abstracts; price \$55 incl. postage), please contact: **The University of Art and Design Helsinki UIAH Homepage:** <http://www.uiah.fi/>. To get to the Proceedings, click: **Book Shop / ISEA 94 Proceedings**

Leonardo Electronic Almanac

The *Almanac* is \$15 for Leonardo/ISAST members and for subscribers to the journal *Leonardo*; non-subscribers, \$25.00. Send full mailing address or MIT Press account number, phone, fax and email address plus VISA/MasterCard information. LEA Editorial Address: **Craig Harris, Leonardo Electronic Almanac, 718 6th St. SE, Minneapolis, MN 55414; 612-362-9390; craig@well.sf.ca.us** LEA Business Address: **Leonardo Electronic Almanac, 508 Connecticut St., San Francisco, CA 94107.** Send orders to: journals-orders@mit.edu.

Leonardo Space Arts News

Reach its home page on the World Wide Web (WWW) at http://www.mitpress.mit.edu/Leonardo_san.html. Covers all areas of interrelations between space exploration and astronomy with the arts, music and humanities. An official publication of the Subcommittee on Arts and Literature of the International Academy of Astronautics edited by artist Arthur Woods. To post items on it, email: davinci@uclink.berkeley.edu

Mathematics in Stone and Bronze

A selection from Ylem member Helaman Ferguson's recent book is available online from Fine Art Online, whose URL is given below. This has been a collaborative project with the book's publishers. The book costs US\$29.95 plus US\$3 shipping. Canada, Mexico, Alaska and Puerto Rico, add US\$15 shipping; rest of the world, US\$20 shipping. http://www.gu.edu.au/gu_special_projects/fineart_online/home.html

New Tech Art Center

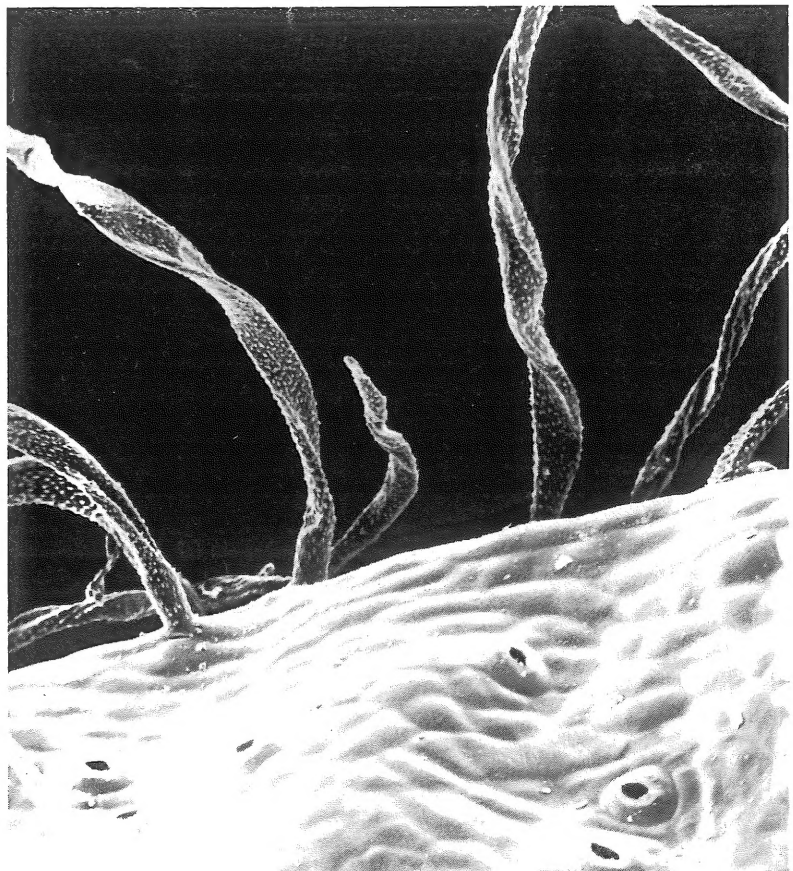
California College of Arts and Crafts has a new tech-art center in San Francisco. For course offerings inquire at main campus. **CCAC, Broadway & College Ave., Oakland, CA 94611; 510-653-8118**

NII and Arts Update

The National Initiative has just published its final report, "Humanities and Arts on the Information Highways: A Profile." Here's how to gain electronic access to the final version of the report. It's published in full on FineArt Online. Free hard copies are available from: ahip@getty.edu. To access via FTP URL: <ftp://ftp.cni.org/CNI/projects/humartiway>; [Microsoft Word—BinHexed] humartiway-rpt.Word.hqx; [Postscript] humartiway-rpt.ps; [ASCII text] humartiway-rpt.txt; Gopher: <gopher://gopher.cni.org:70/00/cniftp/projects/humartiwayWWW>; <http://www.cni.org/docs/humartiway/www/humartiway-rpt.intro.html>

NTT InterCommunication Center (ICC)

Nippon Telegraph and Telephone Corporation will establish this center within a high-rise office building next to the Second National Theater now under construction in Tokyo. The ICC, scheduled to be completed in 1997, is a new form of museum that will hold exhibitions, research projects and events on various themes, and it will publish the results from these activities through communication networks other media outlets. This center is collecting information on artists in the electronic arts field worldwide. **Nippon Telegraph and Telephone Corporation,**



Leaf Surface, scanning electron microscope photo by Barbara Plowman

Project InterCommunication Center (ICC),
Marukin Bancho Bldg. 3F, 6-28 Rokubancho,
Chiyoda-ku, Tokyo 102, Japan;
tel. 03-3288-1122, fax 03-5213-8181

Open Invitation to Hyperspace Artists and Educators

Artists and educators are invited to experiment with expressing ideas in "hyperspaces" in which participants are encouraged to explore a subject space as they would a foreign city or old attic. Submit your ideas on how art and education can profit from exploration by emailing: explore@ctdnet.acns.nwu.edu. Subscribe by emailing canton@nwu.edu

OTIS: Online Art Gallery

OTIS is an all-volunteer, nonprofit "gallery" for artists from around the globe. They are specifically interested in adding the following types of art to the gallery: body-art, fashion, jewelry, sculpture, fabric arts, performance art (by way of digitized movies), video and doll-making. All types of art are welcome at all times. **World Wide Web** at <http://sunsite.unc.edu/otis/otis.html>; **FTP** to: [sunsite.unc.edu](ftp://sunsite.unc.edu/pub/multimedia/pictures/otis) and [cd to /pub/multimedia/pictures/otis](ftp://pub/multimedia/pictures/otis); ed@sunsite.unc.edu for more information about submitting or browsing

PAVO

PAVO sells the MIDI tools kit, which allows you to build your own MIDI gadgets. Call for catalog. 800-546-5461

PigVision

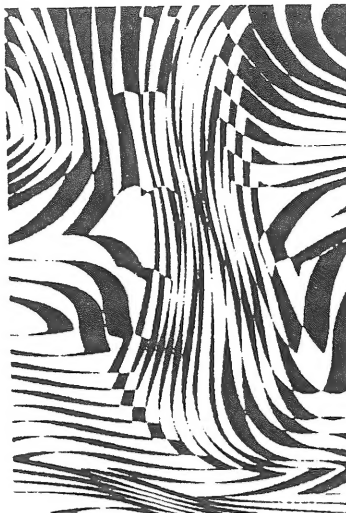
An art/science project between one artist and two scientists at Sunday Hill research station in Tasmania/Australia. We established a WWW document which explains our projects. At the moment, the main focus is on the interface between art and agricultural science, but we would like to include links to other WWW sites with an interest in art and science. Requests please to: rrohner@postoffice.utas.edu.au. Our URL is: <http://toolshed.artschool.utas.edu.au/PigVision/pigvision.html>

Pocket Pal: A Graphic Arts Production Handbook

Michael H. Bruno, ed, 15th ed., 1992. Cheap! \$6.75 prepaid. Good primer on how digital typesetting, digital prepress, digital photography, photopolymer plates and more have changes printing beyond Johannes Gutenberg's recognition in the last 40 years. Book subsidized by: **Strathmore Papers, 1682 Shelby Oaks Dr. #2, Memphis, TN 38134**

Sources for Lasers

Midwest Laser Products. They have everything from simple cheap lasers to \$10,000 computer-controlled projectors. Call 708-460-9595 for a catalog. **MWK** has even more stuff



Computer art by Craig Cassin

than MLP above. Call 800-356-7714 for a catalog. **Edmund Scientific.** They have a \$49 laser pointer. Call 609-573-6250 for a catalog.

Synapse

"The CD-ROM Journal of the Eclectic" is by, for, and about talented, creative people who are constantly pushing the envelope of what is technologically, musically, artistically, and philosophically possible. For Volume 1 Number 1, send a check or money order for \$9.95 payable to: **Deliriously Serious Softworks. Synapse, FWR offer, Deliriously Serious Softworks, RT 2 Box 369, Johnson City, TN 37605**; Contact the editor by email regarding contributions or subscriptions: 75310.3013@compuserve.com

The Mosaic Handbook

By Dougherty/Koman, O'Reilly. 234 pp. + disk, \$29.95. The World Wide Web is a loose collection of machines on the Internet which provide a multitude of information in a format called "hypermedia." Mosaic is a popular "web browser," allowing you to view information graphically. Text, images and sometimes even sound and video are linked together so you can locate information that interests you quickly and easily. The Mosaic software is included on disk with the book; however, you still need to find your own Internet service provider to use Mosaic. Both X Window System edition and Macintosh edition available.

The Road to Chaos

By Yoshisuke Ueda. Aerial Press presents this volume of selected papers by Professor Ueda, probably the first person to see a chaotic attractor on a computer screen (in 1961). *The Road to Chaos* has fundamentally influenced Professor Ralph Abraham's visual presentation of dynamics. \$25. \$1 shipping per book. In California add 7.25% sales tax. **Aerial Press, P.O. Box 1360, Santa Cruz, CA 95061; 408-425-8619**

The Sculpture City Networkshop FTP site

The Sculpture City Networkshop FTP site is now open to participants in the Networkshop. The goal of the workshop is to create a virtual city with models of Sculpture Buildings. Sculpture Buildings are models that are at the same time buildings and sculptures. The main condition is that the initial design process is not dominated by functional and/or constructional parameters. The Sculpture Buildings will float in cyberspace without having a top or bottom, without having an entrance or exit for as long as they stay in cyberspace. The Sculpture City will grow either with your new submissions or with your mutations of previously submitted models. To participate, contact: **Menno Rubbens, ATTILA Foundation, The Netherlands; atila@well.com**

Unnatural

Techno-theory for a contaminated culture. Edited by Matthew Fuller. Published by **Underground.** Cyberfeminism, imploding security systems, disinformation technologies, high-velocity soap operas, digitally remastered truth, psychotic states, the transubstantiation of Elvis, surgical cannibalism, metastatic fields, mucilaginous phone, technologized activism. Send a check in UK £ sterling for £7.50; payable to: **Underground, P.O. Box 3285, London, SW2 3NN; (UK only); Overseas: Counter Productions, PO Box 556, London, SE5 0RL, UK.** In USA, order directly from: **AK Distribution, 539 Divisadero St., San Francisco, CA 94117**

VIRTPSY

Virtual Reality Psychology. VIRTPSY is open to researchers, practitioners and students of psychology who are interested in the social contracts and interactions within the environments known as virtual reality. It will explore the impacts of both text and graphic based environments on these new avenues of interpersonal relations. Owners: Sheila Rosenberg (shrose@sjuvm.stjohns.edu); Perry Lucas (plucas@vt.edu) listserv@sjuvm.bitnet; listserv@sjuvm.stjohns.edu

Ylem Online

Ylem/Artists Using Science and Technology is starting an electronic membership (no paper) for \$20 per year (newsletter and directory) and a web-site Art place to show members work by the first of the year. Any one interested send me a note!! **Beverly Reiser, beverly@idiom.com**

Some calendar items reprinted from Art Calendar (the monthly marketing and career management journal for artists, PO Box 199, Upper Fairmount, MD 21867. Subscriptions \$32/yr.), Video Networks (from BAVC), and FineArts Forum e-mail. We cannot verify all information sent to us. Readers, inform us of incorrect or false information, please.

The Architecture of Electricity

by Zach Stewart

Zach Stewart is an architect. His firm also runs an alternative art space, the Canessa Gallery, at his architectural office in a historic building in San Francisco. (See Exhibits).

The need for habitat is common to all species: snails, giraffes and humans. The creation of human habitat has changed in the last 100 years from hand-built homes to mass-produced "housing"—condos, SFRs and mobile homes. Architecture is a science and an art, gravity based.

It is obvious that "housing" has to return to nature and home through science and art. Housing-production techniques use too many forests, too much oil and too much land, and disconnect people from their surroundings. Ignoring the anomaly of the giant mini-mansions for couples that are sprouting up all over America, there are emergent science-art derivatives that have the potential to make our homes user-friendly.

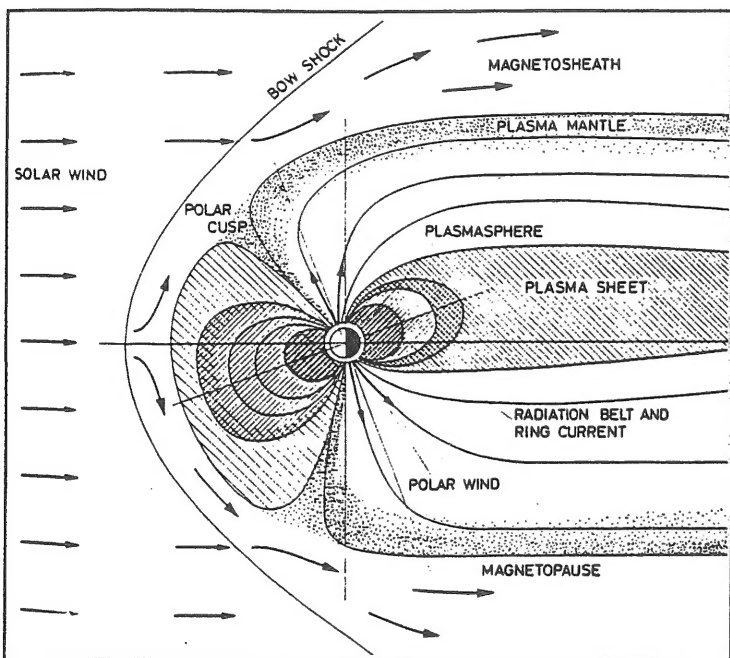
Thirty years ago in San Francisco, Tony Martin explored the use of "liquid light" to

tune and transform an environment. Gradually buildings have become electronically alive with primitive but useful systems devolving from science and art. Home computers, alarm and monitoring systems, telephone and

intercom systems, television and fax machines, and comfort control systems—all electronically driven—have substantially changed how we live in our homes. They are instantly connected to freshly generated electricity from solar arrays, wind generators, rivers of the High Sierra and the Columbia River up north, as well as some uneconomical sources like nuclear generating plants.

This architecture of electricity seems to us to promise a reconnection of our habitats to nature and "home." Exploring and reconciling these new opportunities with the age-old architectural concerns of fresh air, sunlight and simple materials, used sparingly, is the driving force in our work.

It is obvious to us that humans will thrive in these emergent forms of habitat, and we find our classical architectural training to be infinitely more compatible with the idea of combining science and architecture in simple and livable forms than with the heavy-handed, wasteful building techniques presently in use in the United States.



Left: the Magnetosphere around the earth in which the architecture of electricity exists. Diagram by Geotz Paschman, Max Planck Institute.

Thoughts on Digital Tools and Photography

by Mary Stieglitz Witte

Is the mark of the human hand necessary to art? Can mechanical systems produce works of art that are unique, personal, of aesthetic value? In *Postmodern Currents: Art and Artists in the Age of Electronic Media*, Margot Lovejoy notes that "The theology of 'pure' art, which grew once photography supplanted some of the social-use value of art, contained within its ideology such concepts as the divine genius of the painter and the sanctity of hand skills as the only means of making art."

Baudelaire is said to have observed that "Industry, by invading the territories of art, has become art's most mortal enemy." Photography and industry were not fatal to art, but the visual arts were *immutably* affected.

As photography breached painting, so digital imaging poses new questions and

concerns for both photography and the arts. It diminishes the customary differentiation between unique originals and multiples. This challenges traditional control of replication, distribution and concepts of "value." It differs fundamentally from established rules of the art market. Digital imaging has also jolted photography's reality reference with its new transformations, new conventions, new forms.

In the mid-nineteenth century, negative reactions surfaced with the proliferation of photography. "From this day painting is dead," the painter Paul Delaroche is supposed to have said. Today, traditional photography will continue, even though its demise has been predicted. Yet, the influence of electronic technologies will be dynamic. Just as photography proved to be a means of expression, transformation and communication, digital imaging offers a new way of seeing.

William J. Mitchell, in *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, observes that "After more than a century and a half of photographic production, we also have to contend with the powerful 'reality effect' that the photographic image has by now constructed for itself." Twentieth-century visual technologies have further erased the distinction between the *actual* and the *represented* world. Mitchell notes that we may "...see the emergence of digital imaging as a welcome opportunity to expose the aporias in photography's construction of the visual world, to deconstruct the very idea of photographic objectivity and closure, and to resist what has become an increasingly sclerotic pictorial tradition."

Artists celebrate the potential of digital image manipulation, while the press would prefer a code of ethics to regulate manipulations that can blur the line between truth and falsehood.

The debates will likely escalate about digital imaging, just as debates have raged about photography for 155 years. Artists can contend that the originality of the visual statement does not depend on the rarity of the image, laboriousness of handwork required, intricacy of process, or tradition of the tool, but on the concept above the tool.

Please send a membership application and sample newsletter to (me) (my friends) at:

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Yearly membership rates:

US Individual \$30
US Institution \$45
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Membership includes 12 issues of the *Ylem Newsletter* & listing in the *Artists Using Science and Technology Directory* which you will receive in the Autumn.

Mailing labels of Ylem members

(about 240 labels) are available to Ylem members for \$20. Call Bev Reiser 510-482-2483 or send \$20 to address below. Please allow 5 weeks for delivery.

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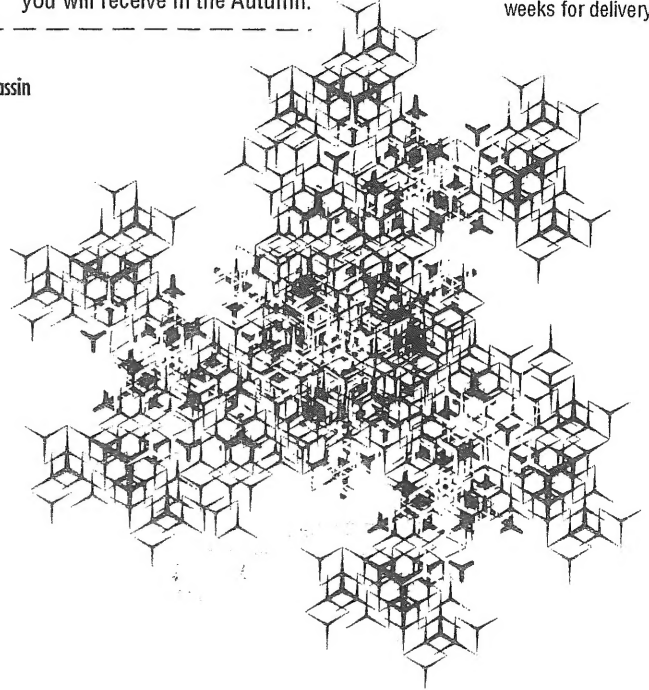
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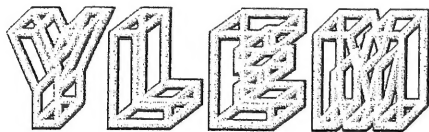
Trudy Myrrh Reagan

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Use this address for membership info./renewals. See below for newsletter editor/submissions address.



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January Newsletter

Contributions are most welcome

The Ylem Newsletter welcomes Ylem members' art and articles, notices of events, exhibitions, etc. Art submitted must reproduce well with b&w copy machine. If you have done art on a Macintosh, you may send us a disk. Please include title, date created, medium and phone number. Articles should be 400-800 words long, preferably on a Mac disk. Send to **Ylem Editor** (see below).

Marius E. Johnston, III
4674 Redwood Road
Oakland CA 94619

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Ylem's two addresses:

Submissions and notices for Newsletter, write:

Ylem Editor, 967 Moreno Ave.
Palo Alto, CA 94303
Trudy, 415-856-9593
trudymyrrh@aol.com

Membership info., any other Ylem business, write:

Ylem (main office)
PO Box 749
Orinda, CA 94563
beverly@idiom.berkeley.ca.us

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